



Indira Gandhi National
Centre for the Arts

释迦牟尼佛像集

STATUES & PICTURES
of
GAUTAMA BUDDHA



中國佛教協會編 民族出版社出版

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在中華人民共和國印制
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序 言

随着佛教的傳布，印度和西域的佛教藝術很早就傳入中國。漢明帝時（公元一世紀）已有佛像的圖寫。東晉南北朝（公元四世紀至六世紀）造像事業大興。佛像製造的方式和種類逐漸地繁多起來。如東晉時已有鍍鑲像（鋪薄銅板于模型內而鍍成的佛像）。南朝時已有夾苧漆佛（貼苧布于泥模至二三重，用漆漆固，除去泥土，只存苧骨，使內空身輕，便于行像的一種佛像），此外有銅、鐵、金、銀的鑄像，木、石、玉、牙的雕像，塑像、磚像、瓷像、繡像、繡絲像以及隨着印刷術的發明而產生的版畫像等等。至于石窟造像，如敦煌、云崗、龍門等經歷幾個世紀營造而成的千佛岩，那更是世所知名的。從許多朝代的許多種類的造像中，我們可以看出豐富多彩的中國佛教藝術是怎樣以中國民族形式為基礎、吸收了并調和了印度笈多式、犍陀羅式以及古代西域各國遠及埃及希臘的多式多樣的風格而發展起來的。我們感謝古代由印度西域來的和本國歷代的佛教藝術工作者們，他們不僅滿足了千百萬佛教徒對佛陀恭敬憶念的虔誠，而且為我們創造了宏偉、瑰麗的藝術作品。留下了異常豐富的文物寶藏。

但是珍貴的佛教文物，在過去國民黨統治時期不但得不到重視和保護，且勾結外國侵略者來盜竊和破壞。提到天龍山、云崗、敦煌等石窟的佛頭被斫下，壁畫被剝下，大量運到外國去的事實，無論是佛教信仰者或是藝術愛好者，沒有一個不痛心疾首。

中華人民共和國成立之後，在宗教信仰自由和保護民族文化遺產的政策下，佛教文物才得到了重視和保護。六年多來，各地的石窟——敦煌、雲崗、龍門、炳靈寺、麥積山和新疆維吾爾自治區內十餘處千佛洞等都先後經過了查勘和整修。同時，在各地工業建設、資源探勘的過程中，陸續發現了被遺忘很久的石窟和許多新出土的佛教文物。

為了隨喜南方佛教國家紀念釋迦牟尼如來涅槃2500年，我們特選歷代所造釋迦牟尼佛像若干種彙印成集，以貢獻於國內外的佛教徒。集中所載的佛像多半是新中國成立後才出土或者是所在的石窟或寺廟才得到保護整修，特別是21圖的版畫像，那是800年前金代所刻印的一部藏經上的版畫，在抗日戰爭中，八路軍（即現在中國人民解放軍的前身）為了從敵人手中搶救這部藏經曾犧牲了八名戰士。我們願在這裡向一切保護文化的戰士們表示敬意和感謝。

一九五六年四月

FOREWORD

With the spread of Buddhism, the Buddhist art of India and Central Asia was introduced into China at a very early date. Drawings of images of Buddha were already known during the reign of Emperor Ming of the Han dynasty in the first century A.D. In the Eastern Tsin, the Southern and the Northern Dynasties (4th—6th centuries), a great many images of Buddha were made, while the different types of image and methods of making them increased. For instance, during the Eastern Tsin Dynasty there were images of Buddha made of beaten bronze (a bronze sheet was placed inside a mould and beaten into the shape of the image). During the Southern Dynasty we had ramie-lacquer images (made by pasting two or three layers of ramie on a clay mould and painting them with lacquer so as to make the fibres stick together. When dried, the clay mould was taken out, leaving only a hollow image of ramie and lacquer. Being very light, this type of image was suitable for using in religious processions.) Beside these there were also images of Buddha cast in bronze, iron, gold and silver; others carved in wood, stone, jade and ivory; sculptures, brick, porcelain, embroidered and silk-woven images, as well as woodcuts produced following the invention of printing. As regards the images made during a period of several centuries in the cave-temples or "Thousand-Buddha Grottoes" of such places as Tunhuang, Yunkang and Lungmen, they are known throughout the world. From the great variety of Buddhist images made during the different dynasties, we can see how the rich and exquisite Buddhist art of China developed on the basis of Chinese art forms by absorbing and harmonizing certain features of the Gupta and Gandhara schools of India and those of other ancient civilizations from Central Asia to Egypt and Greece. We are grateful to the ancient Buddhist artists who came from India and Central Asia as well as the Chinese artists of the successive dynasties, who not only satisfied the needs of millions of devout Buddhists by glorifying and paying homage to Buddha, but also created many magnificent works of art, leaving a priceless legacy behind them.

Under the Kuomintang régime, however, these precious relics of Buddhist culture were neither appreciated nor protected, but stolen or destroyed by foreign aggressors aided by the Kuomintang reactionaries. The heads were hacked off the Buddhist images in the cave-temples of Tien-lungshan, Yunkang, Tunhuang and other places, while the murals were torn down and many of them shipped abroad. Buddhists and art lovers alike felt a passionate resentment at such acts of vandalism.

Since the establishment of the People's Republic of China, due attention and protection have been given to works of Buddhist art under the policy of freedom of religious faith and preservation of the national cultural heritage. During the last six years the cave-temples at such places, as Tunhuang, Yunkang, Lungmen, Maichishan, and the Pingling Monastery, as well as over ten "Thousand-Buddha Grottoes" in The Sinkiang Uighur Autonomous Region have been investigated and renovated. At the same time a number of grottoes and long forgotten Buddhist art treasures have been excavated in different parts of the country during the process of industrial construction and the prospecting of natural resources.

For the commemoration of the 2,500th anniversary of Buddha's Nirvana which will be celebrated in the southern Buddhist countries, we have selected some Buddhist images and paintings of past dynasties to be published for the benefit of Buddhists in both China and other countries. Most of the images and paintings in this collection were unearthed after the founding of the People's Republic of China, or were kept in the grottoes or temples which have recently been investigated and repaired. Special mention should be made of No. 21, the reproduction of a woodcut which served the frontispiece of a set of the *Tripitaka* printed 800 years ago during the Kin Dynasty; for eight men of the Eighth Route Army (the predecessor of the Chinese People's Liberation Army) gave their lives to preserve it from the enemy during the war of resistance to Japanese aggression. We wish to take this opportunity of expressing our respect and gratitude to all those who helped to defend our cultural inheritance.

April, 1956

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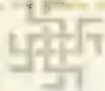
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 An Image of Gautama Buddha kept in the Northeast Museum, Shenyang, Liaoning Province
 Silk Tapestry. Yuan Dynasty (1280-1368 A.D.)



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 The British Library, London, UK



Swastika Symbol
 British Library, London, UK



2. 敦煌莫高窟第25窟西壁壁画——观无量寿经变局部
 Dunhuang Mogao Caves, No. 25, West Wall, Local of the Sutra of the Infinite Life of Amitayus
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1. 觀世音菩薩普門品——觀世音菩薩救度眾生之靈驗
 此畫描繪觀世音菩薩在普陀山說法，周圍圍繞著許多求救的眾生，展現了菩薩慈悲救度的靈驗。



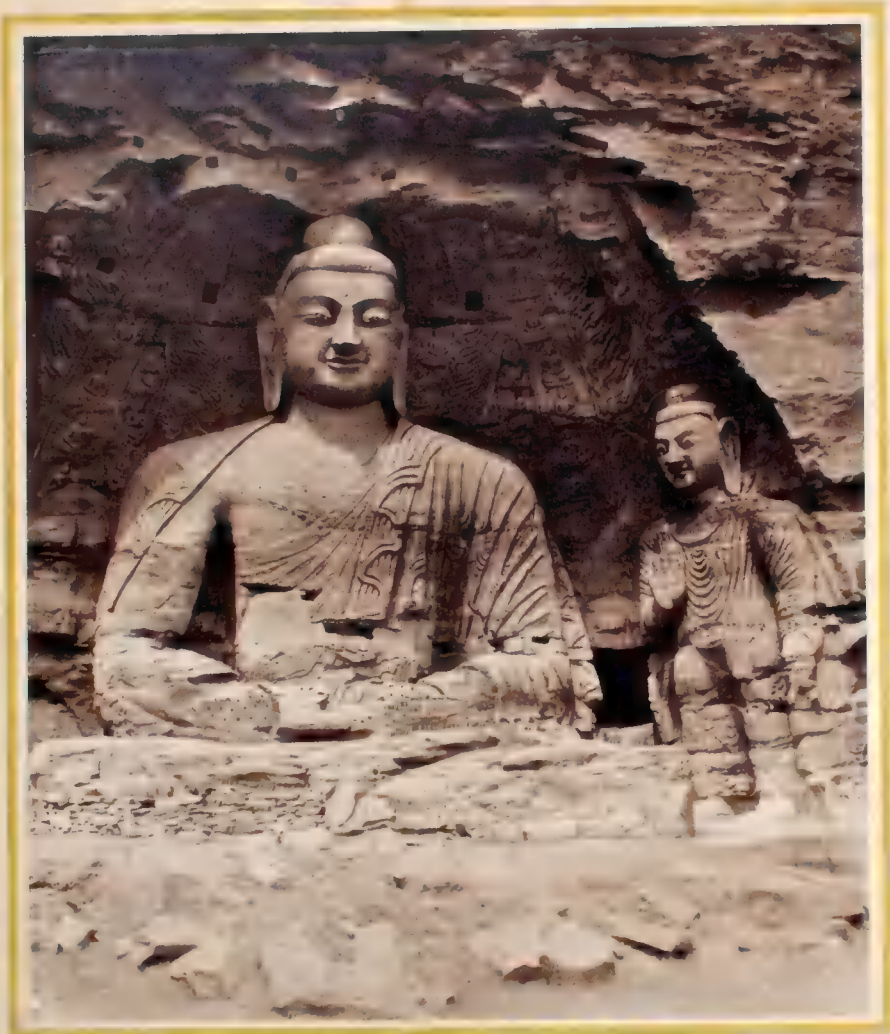
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THE BUDDHA IN THE LOTUS POSITION
A MURAL PAINTING FROM THE CAVE OF KUNZANG
IN THE MONASTERY OF KUNZANG
TIBET



THE BUDDHA IN THE RECLINING POSITION
A MURAL PAINTING FROM THE CAVE OF KUNZANG
IN THE MONASTERY OF KUNZANG
TIBET



THE GREAT CAVE, CA. 1000 A.D.
THE GREAT CAVE, CA. 1000 A.D.
THE GREAT CAVE, CA. 1000 A.D.



Figure 1. The central panel of the stone relief carving, likely from a Buddhist temple, showing a seated Buddha figure flanked by two standing figures, with a row of seven smaller seated Buddha figures above and below.



1. 敦煌莫高窟第257窟西壁《维摩诘经变》壁画局部

1.局部: 敦煌莫高窟第257窟西壁《维摩诘经变》壁画局部, 敦煌, 中国

2.局部: 敦煌莫高窟第257窟西壁《维摩诘经变》壁画局部, 敦煌, 中国



Figure 1. The Great Buddha of the Cave of the Thousand Buddhas, China, 5th-6th century AD.



1. 大正11年（1922年）に撮影された
 大正11年（1922年）に撮影された
 大正11年（1922年）に撮影された



11 敦煌莫高窟第45窟西壁壁画《维摩诘经变》局部

12 敦煌莫高窟第45窟西壁壁画《维摩诘经变》局部

13 敦煌莫高窟第45窟西壁壁画《维摩诘经变》局部



11. 敦煌莫高窟壁画《维摩诘经变》局部 唐代 现藏于北京故宫博物院

12. 敦煌莫高窟壁画《维摩诘经变》局部 唐代 现藏于北京故宫博物院



J. J. Hough, Department of Mathematics, University of New South Wales, Kensington, New South Wales, Australia





Three standing Buddhist figures, likely a central Buddha flanked by two Bodhisattvas, set against a background of a large mural depicting a landscape with a city and a large stupa.



THE SEATED BOODHIST STATUE, THE MUSEUM OF
THE UNIVERSITY OF CHINA, BEIJING, CHINA
(The statue is a reproduction of the original.)



20 山西大同云冈石窟造像 一尊 北魏 (约460-525)

An Image of Guanyin Seated in Meditation, Northern Wei Dynasty
(c. 460-525)



THE GANDHARA BUDDHAS
 The two seated Buddhas in the Gandhara Museum, Lahore, Pakistan.
 (The Gandhara Museum, Lahore, Pakistan, is a branch of the British Museum.)

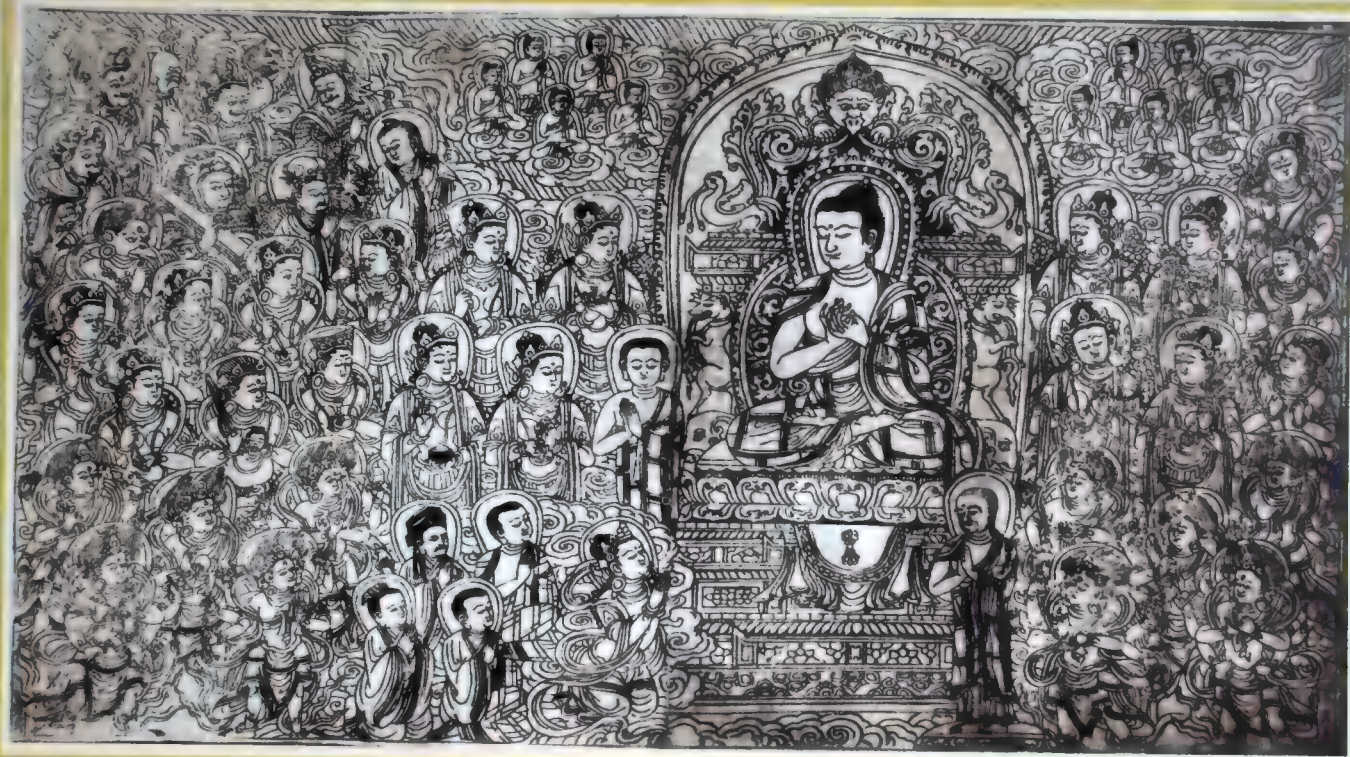


山西大同下華嚴寺釋迦牟尼像 泥塑 高2.03m 1121

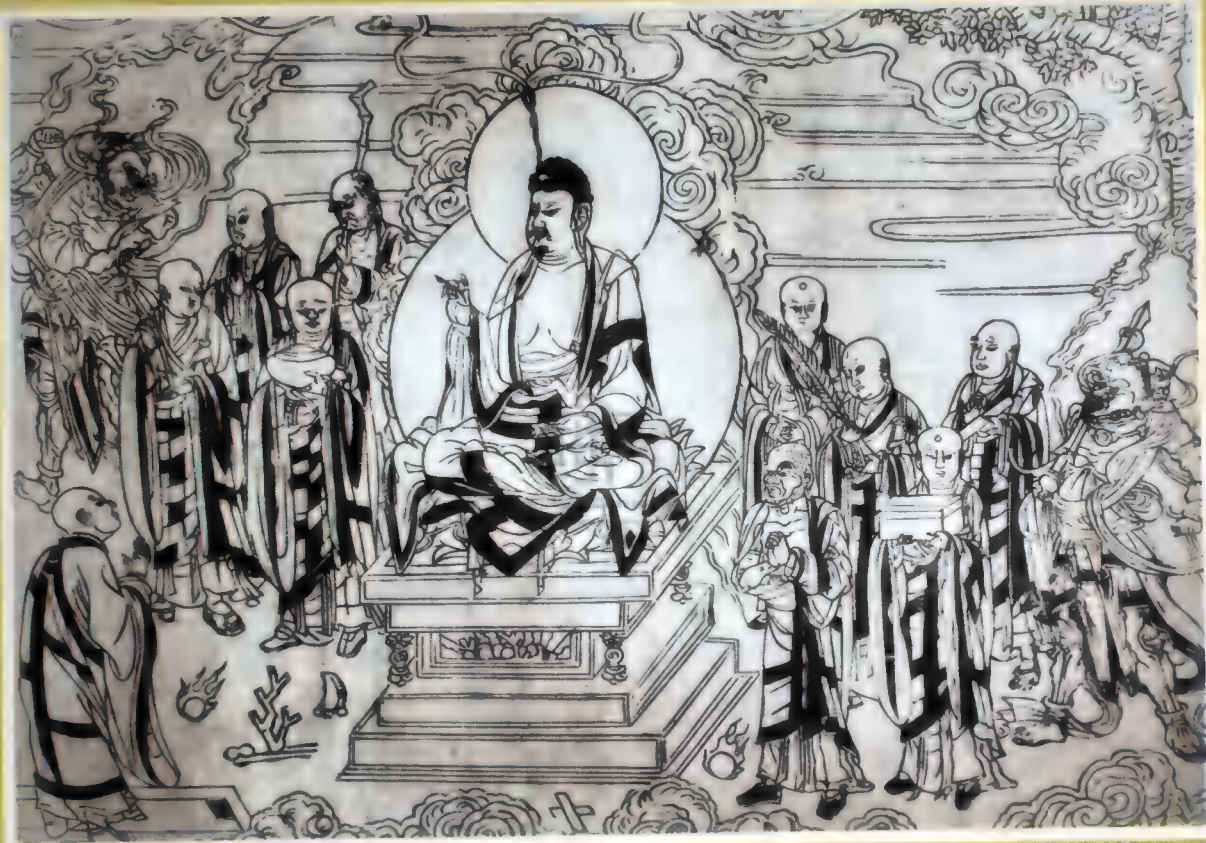
84 image of buddha seated in the Lower Huayan Monastery in Datong, Shansi Province
Changchun. The Buddhist Museum, Peking



潮州永泰古田廣利
潮州永泰古田廣利
潮州永泰古田廣利



THE MANDALA OF THE BUDDHA OF THE FUTURE
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11. 中國國際貿易大學國際經濟研究所主辦 編輯 頁 120 頁 (1999—2004)



11. 法華經普門品之觀世音菩薩像 高 40.0 厘米 1900-1901
The image is a black and white photograph of a seated Buddhist statue, likely a Bodhisattva, framed by a gold border. The statue is seated in a meditative posture (Padmasana) on a lotus throne. It has a serene expression, a prominent forehead, and is wearing a robe with a visible sash. The right hand is raised in a gesture (Varada Mudra), and the left hand rests on the knee. The background is a highly ornate, carved wooden structure with intricate floral and foliate patterns. The entire image is enclosed in a thin gold rectangular frame.



大智度論卷第八十四 菩薩瓔珞經
在阿彌陀佛前禮拜 觀世音菩薩
像 佛前供養 供養

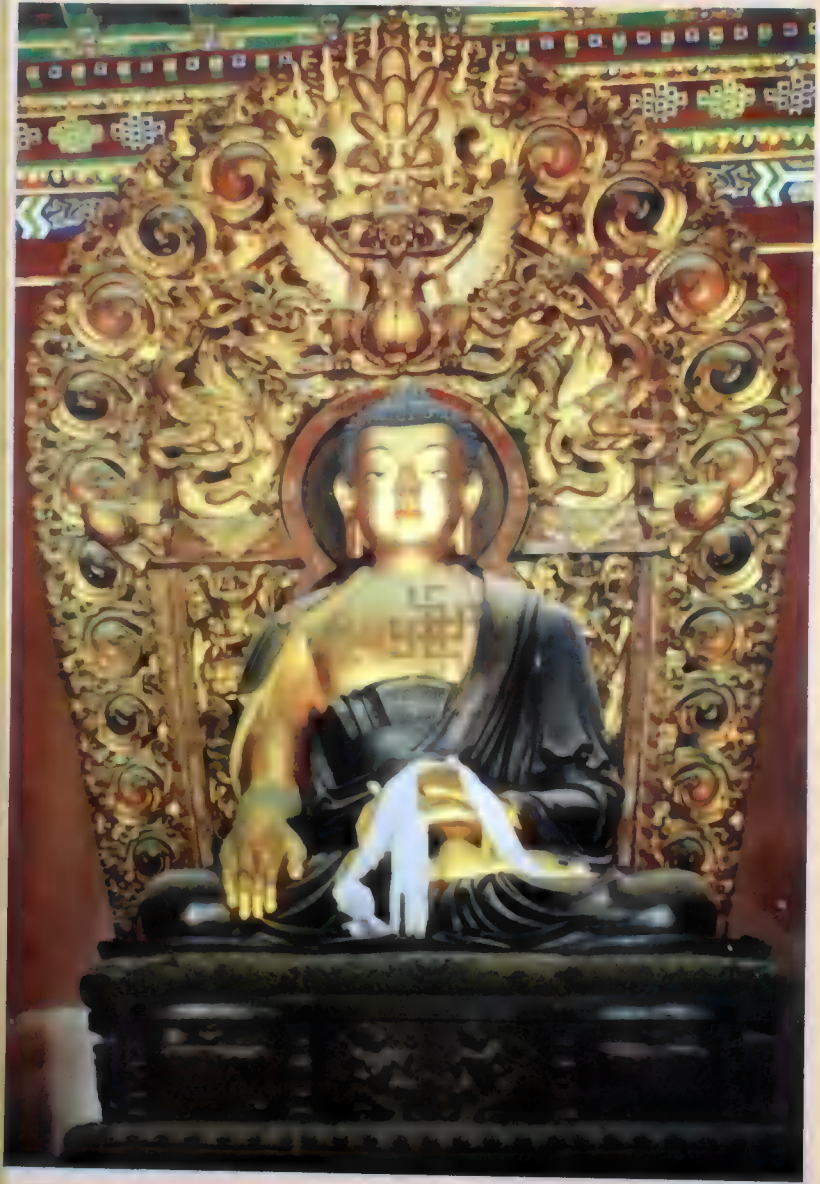


30. 敦煌莫高窟第45窟壁画：说法图（约公元460—500年）

30. Cave of the Thousand Buddhas, 45th Grotto, Dunhuang
 Printed from: *China, 1980, vol. 1, p. 100*



11. 敦煌莫高窟第45窟西壁 弥勒菩萨像 (局部) 隋代



THE SEATED BUDDHA, 10th Century, Tibet.
The Bodhi Tree, Bodhi Tree, Bodhi Tree.
The Bodhi Tree, Bodhi Tree, Bodhi Tree.



28 北京故宫博物院藏清康熙年间作品 佛像 图 (公元1644—1911)

A Representation of Guanyin Buddha in the Palace Museum, Peking
Embroidery Work, Ching Dynasty (1644-1911) A.D.



— 1. A large crowd of figures, possibly monks, gathered in a forest setting. The figures are rendered with varying degrees of detail, some with prominent faces and others more integrated into the mass. The background is filled with gnarled, leafless trees and misty, atmospheric washes of ink. In the lower left, a large, light-colored animal, possibly a deer or a horse, is partially visible. The overall style is characteristic of traditional Chinese literati painting, emphasizing texture and composition through ink wash techniques. The painting is framed by a simple gold border.



30 内蒙古自治区呼和浩特市赛罕区神堂寺壁画局部 唐（公元644—1011）

A Painting of Guanyin Bodhisattva in the Shrine Hall of the Shalastuche Temple, Hulehe,
Mongolia, Inner Mongolia Autonomous Region
Tang Painting. Gobi Desert (644-1011 A.D.)



31 江苏苏州灵岩寺释迦牟尼佛像 漆雕 现代(公元1986)
An Image of Gautama Buddha in the Lingyan Monastery at Suzhou, Jiangsu Province
Lacquer Work. Contemporary (1986)



32 北京雍和宮釋迦牟尼佛像 壁間 現代 (公元1953重繪)

A Painting of Gautama Buddha in Yung Ho Kung, Peking
Worst Painting. Contemporary (re-painted in 1953)





釋迦牟尼
佛像集

STATUES &
PICTURES
of
GAUTAMA
BUDDHA

704.948143
STA